

MUSIC

9703/01

Paper 1 Listening

October/November 2017

2 hours

Additional Materials: Manuscript Paper (optional)

Candidates may use unedited recordings of the Prescribed Works in Section A and the Core Works in Section B and may listen to extracts from any of them on headphones. No scores may be used.

READ THESE INSTRUCTIONS FIRST

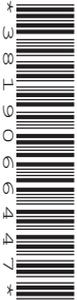
An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional paper ask the invigilator for a continuation booklet.

Answer **three** questions, one from each of Sections A, B and C.

You are advised to spend no longer than 45 minutes on each of Sections A and B and 30 minutes on Section C.

At the end of the examination, fasten all your work securely together.

The number of marks is given in brackets [] at the end of each question or part question.



This document consists of **2** printed pages, **2** blank pages and **1** insert.

Answer **one** question from each Section.

Section A – The ‘First Viennese School’ 1770–1827

Answer **one** question.

- 1 Explain some of the ways in which Beethoven uses changes of texture to vary his theme in the third movement of his *Clarinet Trio*. [35 marks]
- 2 Write a detailed commentary on the third movement of Mozart’s *Symphony no. 39*. Point out features that you think are typical and any that are innovative. [35 marks]
- 3 In what ways is the structure of the first movement of Haydn’s *Trumpet Concerto* similar to that of the first movement of Beethoven’s *Symphony no. 5* and in what ways does it differ? [35 marks]

Section B – Picturing Music

Answer **one** question.

- 4 Describe and discuss **three** examples from Berlioz’ *Symphonie fantastique* that you think show effective use of the orchestra to suggest his programme. [35 marks]
- 5 Explain how far you think Debussy’s *Clair de lune* suggests moonlight. Compare his techniques with those used in any **one** night piece by another composer. [35 marks]
- 6 Explain in detail how Smetana suggests the river itself at its various stages in *Vltava*. [35 marks]

Section C

Answer **one** question.

- 7 How did music composed in a city like Vienna or Paris become known elsewhere in Europe in the eighteenth and nineteenth centuries? Briefly compare how music was transmitted then with developments in your own country in the twentieth and twenty-first centuries. [30 marks]
- 8 Which is easier to appreciate: music related to a specific story or picture, or music that is not? Discuss a range of examples to support your answer. [30 marks]
- 9 Do listeners need to be able to read musical notation? Discuss a range of examples from more than one period or tradition in which notation is necessary, helpful or irrelevant to the listener. [30 marks]
- 10 Name some of the instruments that make up the brass section of an orchestra and describe **one** of them in detail. Give examples from any period or tradition to show how it is typically used. [30 marks]

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